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Clarence A. Crane,
father of Hart Crane



Grace Edna Hart Crane,
mother of Hart Crane



Hart Crane



COLUMBIA LIBRARY COLUMNS



The Hart Crane Collection

JETHRO ROBINSON

THE new Hart Crane collection—you must now specify, in Special Collections, which Crane you mean, Stephen or Hart—has to be thought of as being somewhat different from the usual assorted monuments of famous men. Not so much different for what it contains: letters, chiefly, and manuscripts, books, photographs, odds and ends of a literary life. The new collection is, to be sure, much richer in peripheral possessions than the rule. The human horizons Crane's brief existence touched are beautifully represented. Here, a letter in Alfred Stieglitz's thick black strokes brings to mind the growth of modern painting's and photography's recognition in America; there, Allen Tate interprets Crane to Crane in a sonnet; Eugene O'Neill's meticulous typing transacts friendship's ordinary business with his fellow rebel; Sherwood Anderson strengthens Crane's heart by recalling his own resolute self-expatriation from industrial Ohio; from England, T. S. Eliot weighs the precise degree of praise with which he may assuage Crane's mother's heart, when her son is dead. These are some of the outward limits Crane's recognition achieved during his brief lifetime; if they are not more fully defined in the collection, it is only because he did not keep letters for the future worth of their signatures, whereas his mother did.

The collection's uniqueness is, however, due to a less obvious circumstance.

Few poets have ever gone so far or so fast as Crane, and few have been so unfortunate in the manner of their self-dedication. Born in Garrettsville, a village some hours south of Cleveland by horse and buggy, on July 21, 1899, Harold Hart, as he was christened, was unusually devoted to coloristic expression from the age of two. His early attraction for color, specializing at that pre-verbal stage of his childhood in the refurbishing of castoff millinery, seems to have been the result of an unusually pointed suppression, to judge from the rather terrifying reminiscences which his mother contributed to his first biography. An only child, his ambitions came to express both sides of his divided family, leaning now to art, now to commerce; his mother claimed artistic interests and even some amateurish prowess, but his father, whom all her life the mother detested and tried to teach their son to condemn, was a successful manufacturer. Tradition, mistakenly arising from the first biography, makes Clarence Crane the poet's legendary devil: passionately commercial, sneeringly hostile towards art. There is reason to believe, however, that the father, who traded a signally successful entrepreneurship for a salaried position, was not commercially ambitious but was goaded into resuming enterprise on a larger scale by his desire to pacify his wife's social ambition and so keep his little family intact. The mother's admittedly hysterical efforts to win their son's sympathy, during this crisis which mounted to a climax in his ninth year, apparently permitted some relaxing of the stringency with which she was wont to ridicule his more sensitive behavior; when the crisis blew over, the nine year old boy was painting in oils. The new collection has a black and blue landscape from this time, whose witness to the lad's emotional experience is eloquent, without considering its relevance to his future verse.

It was not until his sixteenth year that, under conditions which have yet to be fully known, the lad made the decision to devote himself to poetry as a career. It was the beginning of his meteoric

rise in esteem and influence. From 1915 to his death seventeen years later, he veered between poetry and advertising, always frantically concerned with the impression he was making, yet always obsessed with the intrinsic merit of his work, at which he slaved with enormous energy.

So much is deducible from his first biography, the source of nearly all that is known about his life. That book, as it happens, was written under his mother's thumb and had to contend with her half remorseful desire to settle with her dead, including both the poet, who at length had sickened once for all of her bludgeoning and severed himself from her exactly as his father had once done, and the father himself whom she had divorced years before. No considerable portion of Crane's family correspondence could be published until some time after her death, till 1952, to be exact, when *The* (actually *some of the*) *Letters of Hart Crane* brought to light a little of the poet's side of things in his own words; the *Letters* volume was extracted from what has become the Columbia collection. With the passing of hitherto unused publication rights from Crane to his mother to her heir to Columbia, it is possible to acquaint the public at last with the fact that a large group of his father's and mother's letters to Crane exists, as well as much more of importance to his life and writing.

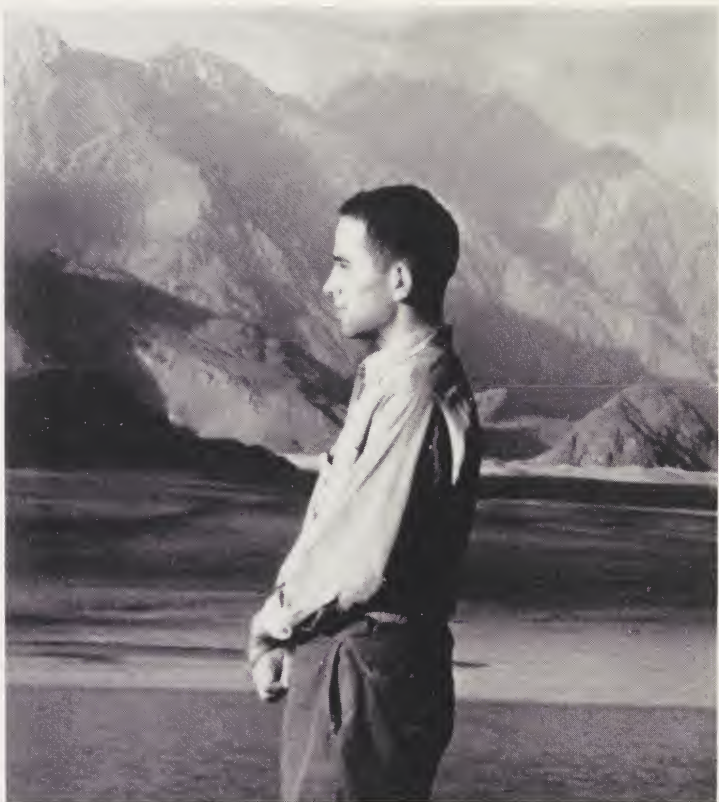
In advance of the study going forward on the collection, it is not possible to state exactly how far the traditional story may be altered. Many prejudicial details will have to be abandoned forever. For instance, the first biography has made it common assumption that Crane dropped "Harold" from his name in favor of his mother's maiden "Hart" in order to signalize his adherence to her against his father. A letter now comes to the surface and shows that, awaiting the outcome of her divorce petition, Grace Crane sent her son an ultimatum on the subject of his name and spelled out the form she wished him to adopt, which he has ever since been known by. Contrary to the story she later contributed to his biography, this letter informs the young poet that his father's side of the house is boasting that he has derived his talent from

them. "If you feel that way," she continues, "leave 'Hart' out—but if not, now is the time to fix it right. How would 'Hart Crane' be. No partiality there.—You see I am already jealous, which is a sure sign I believe in your success. If your father should come to see you try & and get him to go to Gramercy Park & look at some studio apartments that will do for you & me. He will get a better idea of the rents." She goes on to suggest certain diplomatic maneuvers whereby the young poet may continue in the good graces of his disowned, unpoetic father and his father's relatives. "It will please them & that is almost always the thing to do." The letter says nothing about the size of the dependency allowance she was suing to have included in her alimony, but her constant inquiries at this time about the source of Harold's spending money—"I *must* know"—suggest that his and her future wellbeing was uppermost in her thoughts.

Sordid details of how an adolescent, financially dependent genius was used by circumstance are not new in literary history, of course; but they have an exceptional importance for the understanding of a body of exceptionally personal poetry, obscured by highly prejudiced legend. Crane was subjected from birth to pressures which must have had a bearing on his self-expression, and, in fact, the mental development of an artist has rarely been so richly or curiously preserved as in the new collection. Besides the story that the unpublished letters tell, there is hope that the internal growth of Crane's art may now be traced. For he is not always America's simplest poet, though his obscurity has been tremendously overemphasized. Now, however, a beginning to his development, hitherto wanting, is supplied by perhaps the most valuable single item in the whole collection: his earliest extant poem, a little adolescent masterpiece whose connections with his later writing have not even been suspected.

A highly lauded, bitterly condemned, exceedingly influential poet, who alone in his generation wrote on the great themes bequeathed by the nineteenth century—Columbus, the Redskin, Van Winkle, the Mississippi, the continent's virgin flesh and industrial

integument—in combination with what the “new American renaissance” brought forth, Crane has never been very thoroughly understood. The missing evidence is all in the new collection, so that one may look forward to the eventual publication of enough of it, under the University’s aegis, to form a true picture of Whitman’s disciple, whose suicide in April 1932 robbed the nation of what has been called its finest recent poetic talent.



Arthur Karr Gilkey (1926-1953)

A Living Memorial to Arthur Karr Gilkey (1926-1953)

FRANCIS O'LEARY

IN THE summer of 1953, the third American Karakorum Expedition of the American Alpine Club was making its way up K-2 (Mt. Godwin-Austen) in the Karakorum Himalayas, the second highest peak in the world. While they were confined in their tents during a violent storm, Arthur Gilkey developed a severe case of phlebitis. His comrades were gallantly carrying him down the mountain when on August 10, an avalanche swept Arthur to his death. His loss was a tragic blow not only to his family but to his many friends and to the Department of Geology where he was a graduate student of unusual promise. He was a rare combination of scholar, leader, and man of action, with interests which were many and varied. In addition to being an expert geologist who had specialized in Alpine geology and glaciology, he was a mountaineer of note, having been the field leader of the Juneau Ice Field Research Project in 1952.

The affection with which Arthur was regarded has been expressed in a number of ways. In the first place, the members of the Expedition of which he was a part erected on K-2 a memorial cairn, at a point on the confluence of the Savoia and Godwin-Austen Glaciers, overlooking a vast wild area of mountains and glaciers. Subsequently, the Journal Club of the Department of Geology, whose members were Arthur's fellow students, decided to set up a living memorial to him by raising funds for the purchase of books for the Geology Library. His family and friends, including members of the Club and the faculty, generously contributed \$354. The items which have been purchased with this money reflect Arthur's varied interests, covering such subjects as moun-

taineering, Alpine geology, glaciology, and the geology of India and Pakistan. This material, which has been carefully selected, rounds out our collections in these subject areas and will prove useful for many years to come. Furthermore, as a part of the gift, there is a fine colored photograph of Arthur standing on the banks of the Indus River, and a water-color picture of the memorial cairn on K-2, painted by Mr. Dee Molenaer, a member of the Expedition. These pictorial items have been given by his family.

It is contemplated that the gift will be turned over to the Libraries at a formal presentation later in the academic year. At that time, the volumes comprising the Arthur Karr Gilkey Memorial Gift will be on exhibition. This fine example of library-mindedness, by means of which a beloved person's memory is perpetuated by a collection of books and other materials, is deeply appreciated by the Libraries.

A Restoration Problem at Hamilton Grange

JAMES GROTE VAN DERPOOL

THE purposes which prompt this article are somewhat diverse. They include drawing attention to the proposed restoration of the principal home of one of our great patriots, Alexander Hamilton, whose contributions toward the founding of our country and subsequent aid in shaping the fiscal foundations for its growth are of the first order of importance. It is also intended to furnish an example—by no means as irrelevant as may first appear—of the assistance, architecturally speaking, which a collection such as Avery's at Columbia may make toward historic restorations.

It is curious to observe, as the present pattern of our lives becomes more complex and less certain, the heightened importance given to preserving the monuments of our significant past. We seem to find a kind of therapeutic value in renewing contact with the applied idealism of Washington, Jefferson, Hamilton and others who solved, with marked success, the problems of immeasurable consequence that confronted their generation. We learn that the benefits of wise decisions live long after us.

Documents, books, and portraits help us to establish contact with these men, but added intimacy and understanding are achieved if we are permitted to visit the homes where they lived, walk in their footsteps, and stand at the desks where they fought through to momentous conclusions.

In spite of the proud role played by New York in shaping the course of our country, we have been negligent in preserving the architectural record of this worthy past, and in interpreting it

with insight so that it may give direction to succeeding generations.

It is worth emphasizing that, from time to time, the collections of books, drawings and documents which have been built up over the decades at Avery Library, have been of assistance in the restoration of historic monuments. The instance at hand concerns the solving of the "missing link" in our knowledge of the plan of the only home owned by Alexander Hamilton. I refer, of course, to "The Grange," which he built in 1801 as a country house on the old King's Bridge road about eight miles north of the heart of the city, at what is now 142nd Street and Convent Avenue.

No other building is so intimately and poignantly associated with Hamilton. Here his family life centered. His host of friends gathered in the octagonal drawing room and supped in the gracious matching dining room, which could be joined with the former for greater occasions. In his study, to the right of the entrance hall, he worked until dawn, setting his affairs in order before meeting Aaron Burr in the duel which cost him his life, and deprived his country of one of its greatest leaders.

This house was marked by a graceful symmetrical design, which recalled, in restrained form, the elegance of late 18th century work in England. His architect was the noted John Macomb, designer of our old City Hall, which is regarded as one of the finest buildings of the period still extant in the country. The Grange was located on a knoll, approached by a circular drive, and commanded a sweeping view of both the East River and the North River. A quiet distinction marks the interior, which, with a few exceptions, is essentially preserved as first built. It is definitely a gentleman's home. Its *historic significance*, however, far transcends its esthetic qualities and, in the eyes of many, places it alongside Mount Vernon and Monticello as a national shrine.

After remaining in the Hamilton family for more than thirty years the property passed into the hands of successive owners. It was spared ultimate demolition by being transferred to St. Luke's Episcopal Church, which moved it in 1889 to a constricted site adjoining the present church at 141st Street and Convent



FIGURE 1. Hamilton Grange. The street façade as it now stands. What was the original front is concealed by the church to the right.

Courtesy American Scenic and Historic Preservation Society, and Francis Keally

Avenue. Here it served first as a temporary church and later as a parish house.

At this time it suffered some changes. The narrow end of the house was turned toward the street (figure 1); the entrance portico and rear porch were removed; the handsome doorway was transferred to a corner of the new front and the *halls and staircase were completely altered* (figure 2). Finally a large apartment

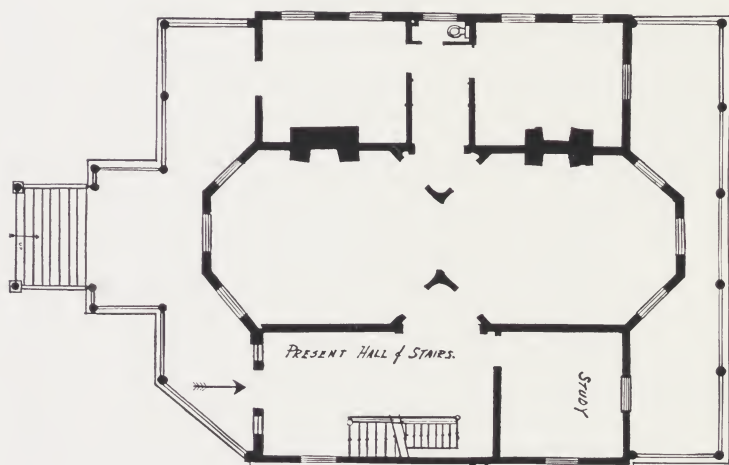


FIGURE 2. The main floor plan as it now exists

Courtesy Major Alexander Hamilton

house was erected on the party line to the north. What had been originally a dignified country house was, in the process, converted to a row-type dwelling only a few feet back from a busy urban thoroughfare.

However, in 1924, through the generous intervention of Mr. J. P. Morgan and Mr. George F. Baker, Sr., The Grange passed into the ownership of the American Scenic and Historic Preservation Society, the oldest organization of its type in the country. After the house has served as a museum for the past thirty years, the Society now proposes to move the structure to a pleasantly

located site (the south-east corner of the former Manhattanville College Campus, at 130th Street and St. Nicholas Terrace) which has an outlook happily approximating that at the original location, and to restore it to its former handsome state. (Figures 3 and 4)

It was at this point that Major Hamilton, President of the Society, turned to me, in my dual capacity as a Trustee of the Society and custodian of the Avery Collection, to see if I could determine the original layout of the front part of the house with respect to the *staircase arrangement and the organization of the halls*. Unhappily, no record, either published or in extant letters, records a workable description of the staircase and its relation to the halls. This was the "missing link" which must be supplied, if a successful restoration were to be effected.

After several trips to the house, taking measurements, studying the spacial arrangements, consulting documents and old books at Avery for established precedents, I arrived at certain basic conclusions, and reported to Major Hamilton as follows:

"In response to your suggestions that I try to determine the original hall arrangements at The Grange, may I report to you as follows:

In J. C. Carter's account of Hamilton Grange in *Homes of American Statesmen* published in 1854, which is already in your possession, I found the clue when he describes the hall as 'of a *pentagonal form*'. He carries on to say: 'on either side of the pentagonal hall is a small apartment, of which the one on the right was the study and contained the library of Hamilton.'

The location of the stairs is not noted, nor are the stairs described as a feature of the pentagonal hall. This appears to indicate, in my way of thinking, that the room to the left of the entrance hall was devoted to the staircase (with the service stairs to the basement beneath it), following a usage common both in England and on the Continent at the time. This strikes me as a practical feature in a house that does not have a separate service staircase to the second floor. This arrangement allows service to proceed from the basement to the bedroom floor without intruding on the formal part of the drawing room floor.

It would appear that this ample stairhall was separated from the entrance hall by a wall similar to that separating the library from the hall. The door to it would be in line with the door to the library, pro-



FIGURE 3. Hamilton Grange as it will appear when restored at its new location
Courtesy *American Scenic and Historic Preservation Society*, and *Francis Keally*



FIGURE 4. Preliminary sketch for the restoration of the drawing room at Hamilton Grange
Courtesy *American Scenic and Historic Preservation Society*, and *Francis Kealy*

viding a symmetrical arrangement. As noted in my quick diagram, the stairhall likewise would have provided access to the present west porch through a small doorway with a semi-circular leaded fan light over it, conforming to the existing door and fan light in the present north-west first floor bedroom. This small door may well be the original one, moved to its present location, replacing one of the original sash windows in the northwest bedroom (figure 5).

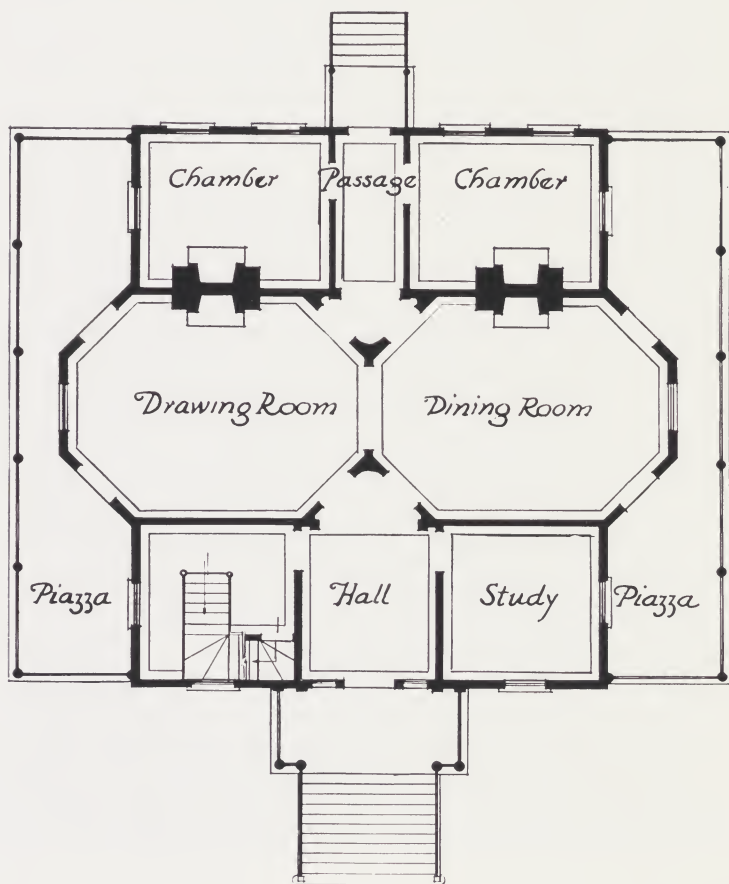


FIGURE 5. The main floor plan as restored with portico correctly located and the original entrance hall and stair hall reconstituted

Courtesy American Scenic and Historic Preservation Society, and Francis Keally

In a house without a serving pantry adjoining the dining room, it is possible that the stairhall would also serve in this capacity during formal occasions. This arrangement would likewise have provided an easy and logical access to what is now the present west porch and would have allowed the owner to enter the house and pass to the bedroom floor to “freshen up” before presenting an appearance to un-

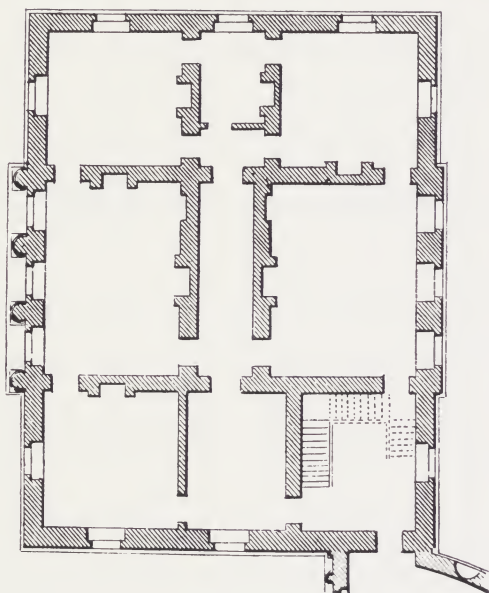


FIGURE 6. The plan of James Paine's left hand terminal pavilion at Kedleston Hall, Derbyshire, which appears to be the source for Macomb's original plan for Hamilton Grange

Courtesy Avery Memorial Library

expected guests. Having a full window on the present south side of the hall, the stairhall would be a well lighted and attractive unit of the house.

I examined the 18th century American architectural publications without finding a prototype of The Grange plan. I then turned to English architectural books available at the time. In James Paine's *Plans, Sections and Elevations of Noblemen and Gentlemen's Houses* . . . Part 2 Plate XLII published in London, 1793, I finally located a

plan (the left hand pavilion at Kedleston Hall) basically so similar to The Grange (figure 6) that I feel some confidence in suggesting that it was known to Hamilton and his architect McComb, and that this plan was used in substance, with no important variation, for the second floor plan of The Grange (figure 7). However, a highly interest-

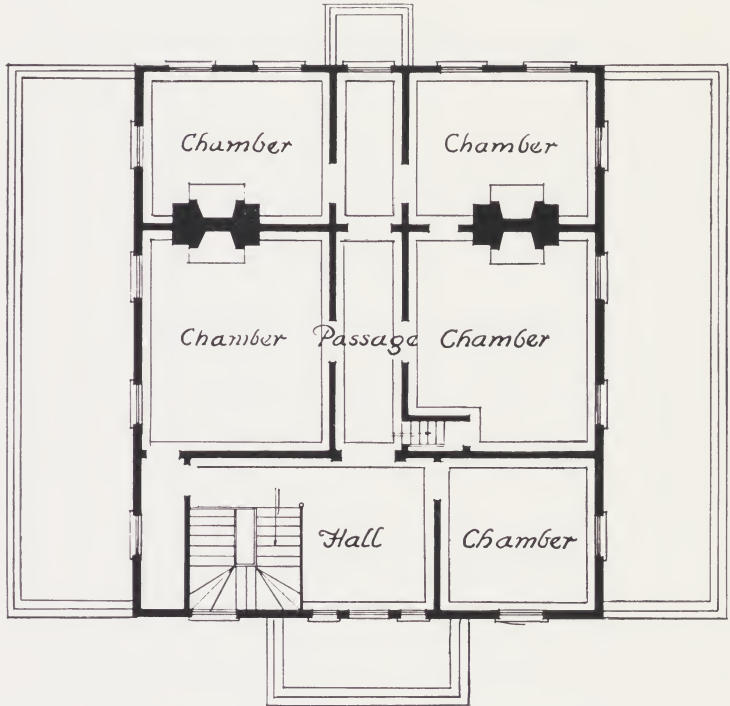


FIGURE 7. The second floor plan as restored

Courtesy American Scenic and Historic Preservation Society, and Francis Keally

ing and logical minor adjustment of the principal floor plan was made, namely that of eliminating the narrow central hall on the first floor, connecting the dining room and drawing room, and making each of these two rooms roughly octagonal in form. The center room on the right of the plan was readily made the entrance hall and the stairhall was moved from its right hand position to a corresponding location to the left (figure 5).

The fact that Hamilton may have selected only the terminal pavilion of a great English country mansion, is not surprising, since the pavilion is as large as many of our most important country houses of the time, and far more in scale with our mode of life and financial outlook.

As to the actual design of the stairs and their dimensions, my proposal is, of course, subject to investigation of the structure when the house is moved. Tentatively, I advance the thought that an open U-shaped staircase was employed, occupying an area approximately 9'3" square, rising against the present south wall, in line with the present window in the following arrangement:

- A. Three steps leading up to a landing beneath the present window, turning left with four steps to a second landing, then turning left with nine steps to reach the level of the upper stair-hall.
- B. Whether or not each of the two landings was square or subdivided into two or three steps must be determined through careful measurements of ceiling height, the height of the risers and the depth of the treads. For example, it would require twenty steps with 7" risers or eighteen steps with 8" risers to accommodate the 11'9" height between the first floor and the second floor. There appears little likelihood of the desirable 6" risers having been employed here.
- C. By utilizing an open balustrade, an effect of considerable spaciousness would result, allowing a minimum 3'9" passage running the full length and full width of the stairhall.
- D. The stairs to the basement would pass under the high part of the principal flight and utilize the existing basement stair passage, which tends to confirm our ideas regarding the entire stair arrangement.
- E. Likewise, this brings the head of the kitchen stairs to a point near the entrance hall and allows an "expeditious" transfer of food to the dining room from the basement kitchen, when one takes into account the strange lack of planning efficiency in this respect, which was prevalent in 18th century design.

I hope you will regard the above proposed solution with some degree of doubt, until confirmed through the exposure of the structural members themselves. Frankly, the cut in the floor of the present first

floor hall does not fully confirm the dimensions I have used for the stairwell, being 9'3" x 7'6", whereby leaving a variation in depth of 1'9" from the area proposed by me, since a 3'9" passageway is clearly indicated at the west end and the north side of the present hall. This would throw the controversial 1'9" to the east of the proposed stairhall, either making the formal entrance hall non-symmetrical (which I doubt would have been done), or leaving space for an impossibly narrow and ill-proportioned storage cupboard between the entrance and the stairhall. If the smaller area were accepted for the stairwell, it would necessitate a very cramped and uncomfortable arrangement of the stairs, scarcely in keeping with the character of The Grange.

I am enclosing a photostat of a house plan, occurring in the 1798 edition of Asher Benjamin's *The Country Builder's Assistant*, Plate 29, indicating a similar but not entirely identical staircase plan.

I feel there should be considerable discussion as to the likelihood of the stairs arising directly in line with the window and having the first landing only a few inches beneath the sill of that window. This objection, however, may appear less significant in a country house than in a city residence. I do not believe that a blind window was resorted to in this instance, since it would have made the hall too dark.

A point which I have not yet touched upon is whether or not the second floor stairhall was similarly separated from the part directly over the entrance hall. I am inclined to believe that only a balustrade was provided here, thus allowing a view of the handsome triple window of the second floor to be seen as one mounted the stairs. There is precedent for this noted in the first architectural book published in this country, namely Abraham Swan's Philadelphia edition (1775) of *The British Architect: or, The Builder's Treasury of Stair-cases . . .*, Plate 36."

I am glad to report that when Keally and Patterson, the architects, subsequently had the floor of the hall torn up, confirmation of my basic scheme for the stairs and halls was established on the 9'3" square layout. However, the steeper risers and the three steps instead of level landing, which I mentioned as an alternate possibility, were utilized. Happily, this permitted a symmetrically laid out U-shaped staircase, consistent with the carefully thought out, balanced harmony prevailing throughout the house. The marks of a balustrade were uncovered in the second floor hall,

which corroborated the 9'3" square layout for the staircase and my deduction that the area *over* the entrance hall was separated from the stair hall on the second floor by a railing instead of a wall, thereby opening up a view of the handsomely detailed triple window. The small door which I tentatively relocated in the stair hall, however, was found to belong to the now boarded rear entrance which will, of course, be restored.

If the proposed restoration is successfully accomplished, the sight lines of our American heritage will have been extended, and our awareness of a great patriot suitably signalized.

Saint Tammany and the Tammany Society

ALICE H. BONNELL

ALTHOUGH the Society of Tammany, or Columbian Order in the City of New York, is the only Tammany society to have survived until today, there were at one time a great number of these societies, some of which antedated the New York organization by a number of years. In a collection presented to the Libraries in 1942, Mr. Edwin Patrick Kilroe (Columbia '04, Ph.D. '13) has gathered a great variety of materials relating to the development of the Society and incidentally to the history of New York City. The interests of Mr. Kilroe in politics and collecting began in his undergraduate days at Columbia where he was one of the founders of the Columbia University Democratic Club. Further study in the history and development of the Society resulted in his doctoral dissertation *St. Tammany and the Origin of the Tammany Society or Columbian Order in the City of New York*, and continued throughout his professional career which included a number of years as assistant District Attorney for New York County. He became a member of the Tammany Society in 1911.

Tammany societies after the Revolution and during the early nineteenth century were widespread over the country, reaching from Massachusetts to Georgia and as far west as Missouri. The earliest of the societies to adopt Tammany as its patron saint was the Schuylkill Fishing Company of Philadelphia in 1772. According to legend Tammany, or Tamanend, was an Indian chief of the Delaware tribe, renowned as a mighty warrior and accomplished statesman whose private virtues equalled his public ones. He appears in James Fenimore Cooper's *The Last of the Mohicans* as



*The Indian Chief who famed of yore,
Saw Europe's sons adventuring here,
Looked sorrowing to the crowded shore,
And sighing dropt a tear!*

Prophecy of King Tammany Page 269.

Published by J. M. Smith & Co. N. Y.

King Tammany as portrayed in the frontispiece
to Freneau's *Poems* (1821)

the aged Delaware chieftain presiding over the great council. An early source for many of the legends about St. Tammany is the oration *The Life, Exploits and Precepts of Tammany, the famous Indian Chief. Being the anniversary oration, pronounced before the Tammany Society or Columbian Order in the Old Presbyterian Church in the City of New York on Tuesday, the 12th May 1795*, by Samuel L. Mitchill. Mitchill was a professor at Columbia College and at the New York College of Physicians and Surgeons.

The Society of Tammany or Columbian Order in the City of New York was established as a philanthropic and patriotic organization in 1786, although its first constitution was not written until 1789. Photostatic copies of this constitution with signatures of the members are in the collection. This Society is credited with being among the first to celebrate occasions, many of which number among our national holidays: May 12, the anniversary of St. Tammany; October 12, the anniversary of their other patron, Columbus, probably first observed in 1792; February 22, celebrated first the year after Washington became President, 1790; and, above all, July 4, "Independence Day," always celebrated by the Society with a sermon, oration or "long talk," suitable music, offering of toasts, and the reading of the Declaration of Independence. Original printings and copies of many of the speeches and toasts offered on these occasions form part of the Kilroe collection.

However, a society founded on the principles of freedom and equality, and counting among its members many of the prominent men of the day—George Clinton, Daniel Tompkins, Philip Freneau, De Witt Clinton, etc.—could not long remain outside the realm of politics. When the Alien and Sedition Acts, introduced by the Federalist regime, threatened the country's hard won liberty of the press and freedom of speech, the Society allied itself with the opposite political camp, thus establishing their first connection with the faction which was to grow into the Democratic Party. In 1800, during Jefferson's campaign, the Tammany Society gave some indication of that genius for political organization



The First Tammany Hall, erected in 1811 at the corner of Frankfort and Nassau Streets



Tammany Fish House on the Delaware River, drawn by Thomas M. Scott



Original cartoon by W. A. Rogers showing Richard Croker, boss of Tammany, leaving for England in 1902

which they were to develop to such a high degree later, and were a contributing factor in the election of Jefferson as President. From this time on, the political activities of the Society increased rapidly.

Theoretically the Society of Tammany or Columbian Order, a philanthropic and patriotic organization, is separate and distinct from Tammany Hall, the political organization which it created and which is chartered by the State as a separate body; but actually many of the leaders of the Democratic Party in New York County have always been among these elected as sachems and other officers of the Society. The Kilroe Collection reveals many interesting phases of the stormy career of Tammany Hall, notable among them the so-called "downfalls" of that organization. In existence for more than one hundred and fifty years, Tammany has been declared "dead" upon numerous occasions, only to reappear in very healthy condition shortly after. As early as 1835, one cartoonist depicted the funeral of "Old Tammany," and another its downfall as a result of the "Loco Foco" controversy which split the adherents of the organization into two camps. Thomas Nast, creator of the Tammany Tiger, W. A. Rogers, F. B. Oppen and other well-known cartoonists of the latter half of the nineteenth century waged incessant war with their pens against this political evil as they saw it. And very successful they were too—but not permanently. William "Boss" Tweed of Tammany Hall in the 1860's, whose own downfall came about through these "pen pictures," is said to have remarked, "I don't mind what they print about me, most of my constituents can't read anyway—but them pictures . . . !" Since then every change in the political wind has produced a suggestion for the permanent removal of the "tiger." Caging, burying, drowning, skinning have all found their way into cartoon, but Tammany still lives and wields its influence today. Many of these cartoons, both originals and reproductions, are to be found in this Collection.

Ephemeral material incident to all political campaigns has been assembled in large quantities. Beginning in 1901 when Seth Low

was elected mayor of New York, Mr. Kilroe himself was active in gathering and preserving this literature as it was issued. Fortunately he has been able to discover many earlier specimens also. There are ballots, broadsides, posters and cartoons, as well as an extensive collection of campaign biographies, badges, buttons, and other miscellanea.

The social and philanthropic life of the Society has always played an important part by encouraging fraternity and building up good-will among its members. The numerous dinner programs, menus and ticket stubs for various occasions are a good testimony of these activities. Probably the most notable event was the Annual Ball held each year at Tammany Hall, generally in January. A framed woodcut shows the gay ball held on January 27, 1879. There is a beautiful old lithograph showing the genial life at the "Tammany Fish House" and an early print of an outdoor boxing match. The Society shortly after its inception began to feel the need for a permanent hall of its own in which to carry on its activities. Originally the organization met at several of the public houses and institutions, Barden's Tavern, Martling's Tavern, The Exchange, where their museum was housed for a time; but as the Society grew these soon became unsatisfactory. An association was formed to raise money and in 1811 the first Tammany Hall was erected on the corner of Frankfort and Nassau Streets.

The poets and musicians too have contributed to the tradition. The first serious American opera, James Hewitt's *Tammany or the Indian Chief*, was produced in New York under the auspices of the Tammany Society in 1794. A copy of the lyrics for this opera, which were written by Ann Kemble Hatton, is preserved in the Kilroe Collection. Music has played its part too in the social activities and political campaigns, from the early *Log-Cabin Song Book* issued in 1840, to the popular songs of the twentieth century such as *Tammany*, by Gus Edwards.

The comprehensive history of the Tammany Society in its social, patriotic and political aspects remains to be written. To this end Mr. Kilroe gathered his collection, which contains material

both "pro and con" on the activities of the organization. A great mass of typescripts represents his initial work on what was to be "A Complete Tammanial Library," to consist of the legends, poetry, toasts and speeches presented before the Society; a complete bibliography of material relating to it; archives of the various Tammany societies; and, hopefully, an unbiased history of Tammany Hall. This work was left incomplete at Mr. Kilroe's death in 1953. Except for these typescripts and the voluminous correspondence conducted by Mr. Kilroe in creating the collection, original manuscript material is noticeably scarce, the Tammany politicians having been wary of committing to paper a record of their dealings. The few letters which have been preserved in the collection are usually non-committal acceptances to dine or to speak.

In 1915 Arthur N. MacDonald designed and executed for Mr. Kilroe a special bookplate embodying many of the symbols of the Tammany Society—the liberty cap, the tiger, the bucktails, and the head of the Indian Chief, Tammany, balanced by the seal of the Columbian Order. Set in historical sequence are small engravings of each of the early "wigwams" or homes of Tammany in New York. This bookplate has been inserted in each volume in the collection.

Until his death, Mr. Kilroe added from time to time to his original gift, making the collection today a source for the study not only of the history of a single organization but of the development of a great metropolis—New York.

Washington's Manuscript Diaries for 1795 and 1798

ROLAND BAUGHMAN

ON a red-letter day four years ago, January 9, 1951, Mr. Charles Moran, Jr., Columbia College AB 1929, made a gift to his Alma Mater such as few institutions have ever received in the past, and fewer still are likely to know in the future. For nearly a century and a quarter—since 1827—Mr. Moran's mother's family had treasured two slim, paper-bound volumes which had come originally as the gift of George Washington's nephew and literary executor, Bushrod Washington. The volumes contain the manuscript diaries which the Father of our Country had kept for the years 1795 and 1798. Before Mr. Moran placed them in the permanent custody of Columbia University, they had been the last of the Washington diaries known to have remained in private hands. Altogether, some forty out of a possible fifty-five volumes of these diaries are recorded as having survived the 150 to 200 years that have elapsed since they were written: of these, thirty-six are in the Library of Congress; one (the Joy Manuscript) is in the Detroit Public Library; another (the Gribbel Manuscript) was acquired in 1947 to become a permanent part of the Washington memorial at Mount Vernon; and finally, the Moran volumes are now in the custodianship of Columbia University.

The earlier of the Columbia diaries, that for the year 1795, represents the record kept by Washington during his next-to-last year as President. The notes, totalling twelve pages, occur in a pocket-size almanac, *The American Repository of Useful Information* for the year 1795, published in Philadelphia. Washing-

ton's entries were written on blank interleaves provided for the purpose, which are decorated at the tops with engravings of scenes suitable to the various months. Facing them are printed calendars for the relevant periods, set in columnar form, and containing standard almanac information concerning moon phases, sunrise and sunset times, holy days, etc. Many of these pages bear marginal notations in manuscripts, usually mere symbols or initials written opposite certain dates, and thus far eluding decipherment. On the memoranda leaves, however, Washington has set down in his round, careful script summaries of the principal events of each month, beginning with April 14 and continuing through December 24. From internal evidence it appears that the entries do not represent actual day to day accounts, but that they were compiled later—and possibly at one time—from notes made currently.

The other diary is decidedly more ample. It, again, is contained in a printed almanac—in this instance, *Brigg's Virginia & Maryland Almanac . . . for . . . 1798*, published at Alexandria. The interleaves on which the greater part of the manuscript notes occur seem not to have been a part of the original publication, being of different paper, and indeed they may have been added at Washington's specific request. There are twenty-four of these interleaves, comprising forty-eight pages, forty-five of which contain Washington's closely written notes. In this booklet, too, various manuscript checks and symbols have been placed beside certain date lines of the printed almanac.

Washington followed a methodical formula in making his daily entries for 1798. With few exceptions the first part of each is concerned with the weather, followed by the principal news of the day. For example, on February 12 we read: "Clear—Mer at 35—and Wind at No Wt. in the Morning. Little or none afterwards—& at Night lowering—Went with the family to a Ball in Alexa. given by the Citizens of it & its vicinity in commemoration of the anniversary of my birthday." (It should be remembered that the "old-style" calendar had not as yet been universally replaced in

1798; the citizens of Alexandria therefore celebrated Washington's birthday some ten days ahead of the rest of the nation.)

Washington's preoccupation with weather data was in keeping with his interests as a planter. About the only source of accurate information of this kind for use in sowing, cultivating, and harvesting, was the farmer's own experience with his particular locality. These records, then, while little more than amusing in their detail to modern readers, were basic in Washington's day—and doubtless far more seriously recorded than the itemization of his goings and comings which *we* find so important.

Still and all, it is unlikely that even the most careful reading of these diaries will reveal facts that will be at variance with conclusions already established by historians. Indeed, Washington's daily life is extraordinarily well documented, not only through the careful researches of his numerous biographers and the publication of his voluminous correspondence, but also in such original records as his diaries; and these resources are open to all properly qualified scholars. But when we look beyond the commonplace nature of most of the diary entries, we catch glimpses of the extremely busy life Washington led even in his later years—not only as a planter with heavy operational responsibilities, but also as his country's most knowledgeable and trusted man in affairs of state. For this, it will be recalled, was a troubled time in our nation's history. Friction with France—only lately our staunch ally—had become so serious in 1798 that Washington was persuaded to accept appointment as commander-in-chief of a provisional army of defense. The diary reveals inferentially the resulting upheaval in his personal affairs. From November 10 to December 14, for example, while he was visiting the Capitol, his life was a continuous round of official meetings—"Dined at the Secrety of the Treay," "Dined at the Secretary of Wars," "Dined at Majr Reeds," "Dined at the President of the U: States," "*Do* with the British Minister," etc.

Columbia University is fortunate indeed in having an alumnus so keenly loyal as Mr. Moran. His decision to place these famous

relics where scholars and historians might have freer access to them was a wise one, but one no less generous on that account. And the acquisition of the Washington diaries by Columbia involves a cultural responsibility not to be casually taken up or lightly carried. Such treasures are part of the national heritage; our custodianship is a signal honor, an enviable privilege, and a demanding duty.



Photo by Lisa Basch

Richard H. Logsdon, Director of Libraries

The Editor Visits The Director of Libraries

THE first thing you notice in the office of Richard H. Logsdon, Columbia's Director of Libraries, is a color-reproduction of a characteristic painting by George C. Bingham. A raft with some flatboatmen oblivious of everything but their card-game has floated out from the river-mist and has been transfixed in a vivid focus of paint. While we admired his selection of this most American of paintings, Dr. Logsdon gazed at it with a friendly eye. He said: "When things get too rough here at the desk, escape to the river is only a glance away."

There is a fresh, out-of-doors air about this Ohio-born librarian with color in his cheeks and athletic build. One can imagine him happily joining the boating party in Bingham's picture. He admitted that at the beginning of his library career New York was the last place in which he expected to end up. "My ambition was to be a librarian of a college small enough so that you could know personally the 800 to 1000 students—and near enough to the woods and mountains for week-end camping!" His first job as the lone librarian at State Teachers College, Alamosa, Colorado, was in just such a place—he recalls it with nostalgic enthusiasm.

Dr. Logsdon must have come to Columbia (it was in 1947) like a brisk wind blowing in from the west. Not a tempestuous arrival—that would have been quite incompatible with the quiet and thoughtful approach typical of the man. But he has an optimistic, clear way of looking at even so complicated an organism as the Columbia library system. It is very refreshing. And, though it's a long road from Alamosa with its one librarian to Columbia with its 375, and though Dr. Logsdon admits that he would not expect Columbia to run with the simplicity of this one-librarian prototype, he sees no reason why it can't operate with the simplicity

of the *three-man* library he worked in at Madison College, Virginia.

However, this is no naive, one-horse-town philosophy. Not long ago, Dr. Logsdon and several other prominent librarians took an aptitude test. The purpose was to discover what sort of men become leaders in this field. It may have been a surprise to the researchers to find that Columbia's Director of Libraries showed a high aptitude for physics, mechanics, engineering—in effect, whatever has to do with taking things apart and putting them together. The Director himself wasn't surprised. "As a lad shocking wheat on our Ohio farm, I was always trying to figure out how to get the work done with the least effort on my part." Nor would it have surprised his staff, who are aware of his determination to analyze the complex problems of the Columbia Libraries into their component parts, and scientifically to organize the system so that it runs with the simplicity and ease of a three-man institution. His article, "Time and Motion Studies in Libraries,"¹ testifies to this interest, and already the Libraries are beginning to see the results. "We have a young man here," said Dr. Logsdon, "who has just done a job of 'operations research' in the Cataloging Department. He has come up with an idea for stream-lining certain procedures which we figure will save us \$2000 a year. In order to make both ends meet, the Libraries have cut the 347 staff positions they had in 1949 to the present 310. We just have to operate more efficiently if services are to be kept up—and of course we aim to give even better service than we did in 1949!"

If anyone fears that all this may introduce a factory-like atmosphere into the Libraries, let him visit the Director. The author of "Time and Motion Studies in Libraries" is no aggressive, slick-phrased efficiency expert. Blessed with the rosy look of one who has just returned from a brisk winter's walk, Dr. Logsdon beams at his visitors, courteously listens to a question, reflects, then, in a quiet tone, gives a modest and thoughtful answer. Perhaps be-

¹ *Library Trends*, Jan., 1954.

cause he is a good listener he wants his staff to be the same, and especially to listen at the forty places in the library where readers come to the librarians for books and service. He wants to listen to the faculty, too, and is trying to arrange more face-to-face meetings between them and the library staff, so that the Libraries can with greater sensitivity meet the needs of teaching and research.

His respect for the ideas of others and his quiet way of listening to them go down well with his own staff. One of his associates said: "He encourages each man on the staff to develop his own ideas as to how his job should be done—then he backs him up." Or, as Dr. Logsdon himself put it: "I don't think of myself as a Director who sits in his office issuing directives. I need to know just how every unit in the Libraries works so that I can help to create the finest possible environment for the staff to do their best in. And the more thorough my understanding, the better job I can do representing, not just a part, but the whole library system in the University councils."

It was difficult to make him talk about himself. "I join those," he said, "who think administration is something one does but doesn't talk about." Later he apologized: "I'm afraid I'm not giving you the material you want." He deprecated his own role in initiating many of the ideas mentioned, tracing them back to the period of partnership with his able predecessor, Carl White. He will probably find this article too personal and too appreciative. In fact when we threatened him with a sort of *New Yorker* "Profile," he quickly suggested that we write about his job—"Let the job speak for the man." We have preferred to write more about the man than the Director and his job because, when one meets Dick Logsdon, one finds, not an impersonal administrator, but a warm human-being. We think our readers, too, will want to know him that way.

Our Growing Collections

Recent Notable Gifts of Books and Manuscripts to the Columbia University Libraries

ROLAND BAUGHMAN

Adams letters. Professor Francis W. Coker of Yale University presented eight typed letters, mainly signed, which had passed between him and the late James Truslow Adams, for inclusion in Columbia's growing collection of Adams' correspondence.

Authors' manuscripts. Mr. Millen Brand (A.B. 1929) has continued his practice of placing at Columbia the manuscripts and scarcer publications of his writings. Mr. Hiram Haydn (Ph.D. 1942) presented the corrected typescript of his *The Counter Renaissance*.

Autograph letters. An anonymous gift of ten autograph letters of prominent figures of the 19th and 20th centuries reached Special Collections just at Christmas time. Included are letters from Thomas Campbell, John Drinkwater, Maria Edgeworth, W. E. Gladstone, Thomas Hughes, Sheila Kaye-Smith, Mary Russell Mitford, William Morris, Arthur O'Shaughnessy, and John Ruskin.

Blau gift. Professor and Mrs. Joseph L. Blau presented several items of unusual interest: Christopher Morley's *Kathleen*, first edition, 1920, inscribed by Morley to Hugh Walpole; an autograph letter from Israel Zangwill to Joel Blau (Professor Blau's father), dated Sussex, 20 May 1925; a microfilm of three works by the 17th-century British occultist, Robert Fludd, and a copy

of Fludd's *De Astrologia* translated into French; and a microfilm of Lodovico Lazarelli's rare *Crater Hermetis*, 1505.

Bryant's "Thanatopsis." A recent anonymous presentation brought to Special Collections the scarce 1821 edition of Bryant's *Poems*, which contains the first published appearance of that favorite poem, "Thanatopsis." The copy is one of the few known examples in the original paper wrappers.

Chinese Dynastic History. In recognition of Columbia's 200th anniversary, the Columbia Alumni Association in Taiwan subscribed to the purchase of the *Pai na pên Êrh shih ssü shih*—a reprint of twenty-four dynastic histories of China, edited by Chang Yüan-chi and published in a photolithograph edition in Shanghai in 1937. The period covered dates from the earliest times through 1643. Each "dynastic history" was usually compiled by a commission working under the auspices of the succeeding dynasty. Contents include, in addition to imperial records, the state of numerous disciplines of knowledge, biographies of personages deemed eminent in the eyes of the government, and commentaries on foreign nations. As might be expected, texts sometimes suffered later alteration for political or personal expediency. The *Pai na* edition is the result of a painstaking and scholarly collation of extant texts (some date back to the Sung dynasty of 960–1279) which are considered to be authentic.

The set was presented in a book cabinet upon the doors of which are inscribed the title of its contents and the occasion of the gift.

Crane gift. Mrs. W. Murray Crane presented a handsome 17-volume set of *The Arabian Nights*, Burton translation, and the 1928 edition of the memoirs of Casanova (12 volumes in 6).

Dodson gift. Dr. Daniel B. Dodson (Ph.D. 1954) presented two early letters written to him by Ezra Pound (7 May and 13 Sep-

tember 1919), as well as a letter from William C. Williams, 24 January 1940.

Dunn gift. Mr. Stephen Dunn (A.B. 1950) presented a palm-leaf manuscript in Burmese script. The manuscript has been in Mr. Dunn's family since early in the 19th century.

Du Vivier gift. The family of the late Joseph Du Vivier (LL.B. 1902) has presented to the Law Library his collection of 235 volumes of American and foreign law.

Friedman gift. Mr. Harry G. Friedman (Ph.D. 1908) presented five items of exceptional merit and interest: George Herbert's *A Priest to the Temple*, 1675; John Pomfret's *Poems*, Boston, 1794; a manuscript volume of the municipal records, 1763, of the Italian town of Rocca Antica (this supplements three earlier gifts of the records of this town); and two 16th-century Spanish manuscripts on vellum, one of which relates to a Velasquez family.

Grauer gift. Mr. William Grauer, Jr. (A.B. 1943) has presented 97 albums of 78-RPM recordings containing 346 records of standard classical works.

Horch gift. Mr. Howard Linton, Librarian of the East Asiatic Library, reports that Mr. and Mrs. Louis L. Horch have presented a nearly complete edition of the two most monumental works in Tibetan literature: the *Kanjur* in 102 volumes containing the Buddhist scriptures; and the *Tanjur* in 224 volumes containing commentaries on the scriptures and, in addition, independent works on logic, grammar, history, medicine, and a variety of other subjects.

The books, which were printed from carved woodblocks, were acquired from a monastery in Tibet and brought out of the country by caravan by Nicholas Roerich, leader of an expedition into Central Asia during the years 1925-1928. An average "volume"

consists of about 475 sheets, printed on both sides, tied together between decorated wooden boards, and wrapped in cloth (red for the *Kanjur*, yellow for the first part of the *Tanjur*, and a greenish white for the second part of the *Tanjur*). Each volume measures about 7½ by 30 by 5 to 6 inches. Someone once estimated that an average bundle of this kind weighs ten pounds and that it requires a dozen yaks to transport the *Kanjur* alone.

Preliminary examination of the works indicates that they are of the Narthang edition. Kenneth Ch'en of Harvard, in an article on "The Tibetan Tripitaka" in the *Harvard Journal of Asiatic Studies*, June, 1946, states from a Japanese source that "the decree to print the Narthang edition was given by the 7th Dalai Lama in 1727. The actual cutting of the blocks required the services of 800 men, and the work consumed one year and six months." The date of the printing of the Roerich copy has not yet been determined.

A wooden case, especially constructed with ample "slots" for individual shelving of the volumes, was included in this important gift.

Joffe gift. Mr. Judah A. Joffe presented three welcome items: Herman Sudermann's *Im Zweilicht*, Stuttgart, 1898; Israel Zangwill's *Ghetto Tragedies*, London, 1893, inscribed by the author; and Louisa Tuthill's selections from Ruskin, *Pearls for Young Ladies*, New York, 1885.

Lenygon gift. Mrs. Jeanette Lenygon presented to the Music Library, in memory of the late Mary Clayton Russell, the original manuscript score for Julius Eichberg's patriotic quartet for voices, "To Thee, O Country," 1872. The score consists of 15 sheets for the parts of the instrumentation.

Pratt gift. Dr. Dallas Pratt (M.D. 1941) presented to Avery Library a collection of seven drawings of architectural subjects of the New York area. Four of the drawings are by the noted 19th-century architect, A. J. Davis, and supplement the already exten-

sive Davis collection which is preserved in Avery. The other three drawings include an elevation and plan for a proposed academy building in Hoboken, designed by a currently unidentified architect for J. C. Stevens; an anonymous study for the portico of St. Mark's Church, New York, with a scale plan of the church on the reverse; and an undated pencil drawing by M. J. Griswold showing the Billhop House on Staten Island as it appeared in the mid-19th century.

Prentis gift. Mr. Edmund A. Prentis (E.M. 1906) and Mrs. Prentis made a magnificent gift of a collection of some 291 titles in 414 volumes, formerly the library of Mrs. Prentis' brother, the late Russell G. Pruden. The majority of the books in the collection are English literature, mainly of the 19th and 20th centuries, but with a fair representation of earlier works. Prominently represented are first editions of the works of Robert Browning, George Eliot, Thomas Hardy, George Meredith, and Alfred Tennyson. The gift also includes 24 notable works published by the Grolier Club, as well as 22 published catalogs of early Grolier Club exhibitions.

Rogers gift. Mr. Harold Rogers (A.B. 1941) has continued his generous gifts to the East Asiatic Library. His most recent presentations have included 194 volumes and numerous ephemeral items of interest to investigators into Japanese culture.

Santayana collection. Through the generosity of an anonymous donor, Columbia University recently acquired a magnificent collection of the original manuscripts, annotated copies of books, and memorabilia of the late George Santayana.

In addition, two groups of Santayana letters have also come to Columbia recently. Full particulars of these newly acquired Santayana materials will be given in a future issue of *Library Columns*.

Stone gift. Mr. and Mrs. Franz T. Stone presented to the Law Li-

brary, in memory of the late George Lyle Jones (father of Mrs. Stone) and of Mr. Henry S. Ballard, a collection of rare statutes of Italian Communes dating back to the 16th century.

Tanenbaum gift. Mr. Samuel Tanenbaum (1904 Mines) presented a large bronze plaque of Robert Louis Stevenson by Augustus Saint-Gaudens.

Wise forgeries. Columbia now has more than two-thirds of the known pamphlet forgeries by T. J. Wise. The most recent additions are five volumes which were presented anonymously: Elizabeth Browning's *The Runaway Slave*, 1849; Stevenson's *The Story of a Lie*, 1882; Swinburne's *The Jubilee*, 1887, and *The Question*, 1887; and Tennyson's *The Lover's Tale*, 1870.

Activities of the Friends

MR. AUGUST HECKSCHER is now Chairman of the Friends, succeeding Mr. Valerien Lada-Mocarski who served as Chairman since early 1952. Mr. Lada-Mocarski, who continues as a member of the Council, suggested a change at this time not only as a means of rotating the Chairmanship but because a business trip to Europe will keep him away four or five months this year.

Mrs. Donald Hyde has accepted appointment to the newly established position of Vice-Chairman of the Friends.

We would like to record here our congratulations and thanks to Mr. Lada-Mocarski for the time, effort and outstanding leadership he has given the Friends organization during the period of his chairmanship. We wish also, to the new officers, a pleasant and successful incumbency.

As we go to press, detailed plans are being made for the meeting of the Friends on February 17 at the Museum of the City of New York. The central part of the program features a slide-illustrated lecture "Historic Architecture on the Island of Manhattan" by James Grote Van Derpool, Librarian of Columbia's Avery Architecture Library and President-elect of the National Society of Architectural Historians.

Appropriate to the topic of our meeting is the Museum's current exhibit "New York (City) Comes of Age, 1789-1825," which gives something of the flavor of the life of the city during the period from Washington's inauguration to the opening of the Erie Canal. It was during this time that New York developed from an English colonial town to the leading city of the western hemisphere. Highlighted are three period rooms which have authentic settings including costumes, silver, china, jewelry and paintings.

Commemorating the bicentennial of the publication of Samuel Johnson's *A Dictionary of the English Language*, the Libraries will have a special display in the exhibition area of Butler Library beginning Thursday, April 14. The committee which is making plans for the exhibition and the opening day reception is made up of Roland Baughman, Professor Allen T. Hazen, and Professor James L. Clifford, Columbia's specialist on Johnson and the Johnsonian era. Further information about the exhibit and the reception will be sent to the Friends.

We are glad to be able to pass on word to our members that the major event of the year, the Bancroft Award Dinner, has already been scheduled for Thursday, April 28. Invitations will be mailed to the members during the latter part of March, but mention of the date is being made now so that those who may wish to do so can make a note in their engagement calendars.

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Opportunity to consult Librarians, including those in charge of the specialized collections, about material of interest to a member. (Each Division Head has our members' names on file.)

Free subscription to COLUMBIA LIBRARY COLUMNS.

* * *

As a Friend of the Columbia Libraries you are asked to assume no specific obligations. We rely on your friendship towards our institution and its ideals. However, if members express their support through annual donations of books or other material, or cash, we shall have a tangible indication that our program to arouse interest in the pressing needs of the Libraries has been successful. All donations are deductible for income tax purposes.*

* Please make checks payable to Columbia University.

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